H 2032-US

## WHAT IS CLAIMED IS:

1.    Method for the program-controlled visually perceivable representation of a music composition, especially a telephone or cell phone ring tone sequence on the display of an electronic device, especially a cell phone, by means of control electronics with a processor integrated into the cell phone, **characterized in that**

- the music composition respectively the ring tone sequence are reproduced in a program-controlled manner on the display of the electronic device by a multitude of two-dimensional or three-dimensional color elements (colored area-elements respectively colored space-elements) which are equal to the number of tones and/or meters of the music composition respectively the ring tone sequence and which are, in accordance with the tone and/or meter sequence of the music composition respectively the ring tone sequence, chronologically configured on the display as follows:

- The background of every color element on the display is formed in a basic color which is assigned to the major or minor key of the music tone and/or music meter, which corresponds to the color element, in a color circle of fifths of the basic colors of all major and minor keys each of which has twenty-four colored circular segments of the same size, whereby in the color circle of fifths the keys are - starting from the circular segment lying in its zenith - relating to the twenty-four successive segments in clockwise direction, set as follows:

| | |
|---|---|
| C major and A minor | 1st segment |
| G major and E minor | 2nd segment |
| D major and B minor | 3rd segment |
| A major and F sharp minor | 4th segment |
| E major and C sharp minor | 5th segment |

| | |
|---|---|
| B major and G sharp minor | 6$^{th}$ segment |
| F sharp major and D sharp minor | 7$^{th}$ segment |
| C sharp major and A sharp minor | 8$^{th}$ segment |
| G sharp major and E sharp minor | 9$^{th}$ segment |
| D sharp major and B sharp minor | 10$^{th}$ segment |
| A sharp major and F double-sharp minor | 11$^{th}$ segment |
| E sharp major and C double-sharp minor | 12$^{th}$ segment |
| B sharp major and G double-sharp minor/<br>D double-flat major and BB minor | 13$^{th}$ segment |
| A double-flat major and F flat minor | 14$^{th}$ segment |
| E double-flat major and C flat minor | 15$^{th}$ segment |
| BB major and G flat minor | 16$^{th}$ segment |
| F flat major and D flat minor | 17$^{th}$ segment |
| C flat major and A flat minor | 18$^{th}$ segment |
| G flat major and E flat minor | 19$^{th}$ segment |
| D flat major and B minor | 20$^{th}$ segment |
| A flat major and F minor | 21$^{st}$ segment |
| E flat major and C minor | 22$^{nd}$ segment |
| B major and G minor | 23$^{rd}$ segment |
| F major and D minor | 24$^{th}$ segment |

whereby one of twelve basic colors, which are different from one another, of the color circle of fifths is assigned to each of the segments 1. to 12. and each of the segments 13. to 24., and whereby, for the color circle of fifths, the sequence of the twelve different basic colors

assigned to the segments 1. to 12. and the sequence of the twelve different basic colors assigned

to the segments 13. to 24. is the same and the sequence of the selected twelve basic colors within

the twelve segments of every semi-circle can be varied,

- the colored two-dimensional area-element respectively colored three-dimensional space-element assigned to every tone and/or meter of the music composition respectively the ring tone

sequence is shown on the background of the display in the basic color of the color circle of fifths

assigned to this tone and/or meter in a color which is selected according to the respective position

of the tone and/or meter in the scale of the major or minor key of the music composition

respectively the ring tone sequence from one of the 48 color key scales, which consists, in

accordance with the scale consisting of seven tones in each individual case, of always seven

colors which are displayed as colored square level-elements, which are always evenly spaced

with respect to one another, on the background of a color which is, by the construction of the

color circle of fifths, determined for every respective major key and the parallel minor key

pertaining to it, whereby the colors of the major and minor color key scales refer always to only

one major key with the parallel minor key pertaining to it and where, with regard to the color key

scales, the color of the first levels of the respective major key corresponds always to the basic

color of the respective major keys, while with regard to the respective parallel minor key the

color of the third level corresponds always to the basic color of the respective minor color-shade

scale and whereby the seventh level (seventh level-element) of the respective color scale of the

minor keys is always equipped with a frame-like designation the color of which is determined –

in accordance with the designation of the sharpening of the seventh level in the harmonic minor

scale by an accidental – in the tone sharpening by the color of the next higher level of the tone to

be sharpened or with regard to the tone flattening by the color of the next lower level of the tone

to be flattened,

- rests in the music composition respectively the ring tone sequence in the colored two-dimensional area-element respectively the colored three-dimensional space-element are always designated by long black symbols;

- the length of every tone and/or meter of the music composition respectively the ring tone sequence is in each case reproduced as a proportionally long circular segment respectively part of the colored two-dimensional area-element respectively the colored three-dimensional space-element, configured in the assigned color, and

- in every colored two-dimensional area-element respectively colored three-dimensional space-element, which is assigned to a tone and/or meter of the music composition respectively the ring tone sequence, at least one symbol is provided which defines the octave within which the tone is positioned.


2.    Method according to patent claim 1, **characterized in that** for the twelve different colors assigned to the segments 1. to 12. respectively the segments 13. to 24. of the color circle of fifths the colors green; yellow-green; yellow; orange-yellow; vermilion, purple; violet-red, violet; violet-blue; cobalt-blue, and turquoise are selected whereby the sequence of these colors changes for the color circle of fifths in the segments 1. to 12. respectively the segments 13. to 24. .


3.    Method according to claim 1, **characterized in that** the two-dimensional colored area-element assigned to every tone and/or meter of the music composition respectively the ring tone sequence is configured as an ellipse, circle, triangle, square, rectangles, any polygon or part of these, line, dot, any two-dimensional contour-form, or part of a two-dimensional puzzle-image or photos.

4.      Method according to claim 1, **characterized in that** the three-dimensional colored space-element assigned to every tone and/or meter of the music composition respectively the ring tone sequence is configured as a cube, right parallelepiped, cylinder, bar, pyramid, globe, disk, beam, or part of these, or part of a 3-D-puzzle or body with any 3-D contour-form.

5.      Method according to claim 5, **characterized in that** the three-dimensional space-elements assigned to the tones and/or meters of the music composition respectively the ring tone sequence are represented, with the production of a disco-effect, random-generator-like, in a spatially distributed manner on the 3-D-image produced on the display.

6.      Method for the program-controlled visually perceivable representation of a music composition on the display of an electronic device by means of control electronics, integrated into the latter, and equipped with a processor, whereby, if required, the music composition is simultaneously reproduced acoustically in an electronic manner **characterised in that** the music composition is reproduced in a program-controlled manner on the display of the electronic device by a multitude of colour graphics which is equal to the number of musical bars of the music composition and which are, in accordance with the bar sequence of the music composition, arranged in succession in each case alone on the display as follows:

- The background of every colour graphic on the display is formed in a basic colour which is assigned to the major or minor key of the musical bar which corresponds to the colour graphic in a colour circle of fifths of the basic colours of all major and minor keys  that has twenty-four coloured circular segments lying in its zenith in clockwise direction: - the colour graphic assigned to every musical bar of the music composition is shown on the background of the display in the basic colour of the colour circle of fifths assigned to this musical bar in the form of a circular

rosette whereby the musical bar is displayed as at least one circular ring (monophonic melody) of the rosette which is – seen in the circumferential direction – in accordance with the species of time divided into parts of the same circular arc;

- the tones of the musical bar in the rosette-shaped colour graphic are shown in a colour which is chosen in accordance with the respective position of every tone in the scale of the major or minor key of the musical bar from one of the 48 colour key scales listed below, which consists, in accordance with the scale consisting of seven tones in each individual case ,of seven colours in each individual case, which are displayed in each individual case as respectively coloured square level-elements evenly spaced on the background of one colour which is determined by the construction of the colour circle of fifths for every respective major and minor key pertaining to it and whereby the colours of the major and minor colour key scales refer always to only one major key with the parallel minor key pertaining to it and with regard to the colour key scales the colour of the first levels of the respective major key corresponds always to the basic colour of the respective major key, while with regard to the respective parallel minor key the colour of the third level corresponds always to the basic colour of the respective minor colour key scale and whereby always the seventh level (seventh level element) of the respective colour scale of the minor keys is equipped with a frame-like designation the colour of which is determined – in accordance with the designation of the sharpening of the seventh level in the harmonic minor scale by an accidental – in the tone sharpening by the colour of the next higher level of the tone to be sharpened or with regard to the tone flattening by the colour of the next lower level of the tone to be flattened so that the following applies:

2a)   C major (1) = green (51) (basic colour of the colour scale)

Tones: C (1) = green (51); D (5) = yellow (53); E (9) = orange-red (55); F (49) = vermilion (56); G (3) = purple (57); A (7) = violet-blue (60); B (11) = turquoise (62)

2b)   A minor (2) = green (51) (basic colour of the colour scale)

Tones: A (2) = violet-blue (60); B (6) = turquoise (62); C (46) = green (51); D (50) = yellow (53); E (4) = orange-red (55); F (44) = vermilion (56); G sharp (12) = purple (57)   frame-like designation of the 7$^{th}$ level = violet-blue (60)

3a)   G major (3) = yellow-green (52) (basic colour of the colour scale)

Tones: G (3) = yellow-green (52); A (7) = orange-red (55); B (11) = vermilion (56); C (1) = purple (57); D (5) = violet-red (58); E (9) = cobalt-blue (61); F sharp (13) = green (51)

3b)   E minor (4) = yellow-green (52) (basic colour of the colour scale)

Tones: E (4) = cobalt-blue (61); F sharp (8) = green (51); G (48) = yellow-green (52); A (2) = orange-yellow (54); B (6) = vermilion (56); C (46) = purple (57); D sharp (14) = violet-red (58),  frame-like designation of the 7$^{th}$ level = cobalt-blue (61)

4a)   D major (5) = yellow (53) (basic colour of the colour scale)

Tones: D (5) = yellow (53); E (9) = orange-red (55); F sharp (13) = purple (57); G (3) = violet-red (58); A (7) = violet (59); B (11) = turquoise (62); C sharp (15) = yellow-green (52)

4b)   B minor (6) = yellow (53) (basic colour of the colour scale)

Tones: B (6) = turquoise (62); C sharp (10) = yellow-green (52); D (50) = yellow (53); E (4) = orange-red (55); F sharp (8) = purple (57); G (48) = violet-red (58); A sharp (16) = violet (59) frame-like designation of the 7$^{th}$ level = turquoise (62)

5a)     A major (7) = orange-yellow (54) (basic colour of the colour scale)

Tones: A (7) = orange-yellow (54); B (11) = vermilion (56); C sharp (15) = violet-red (58); D (5) = violet (59);  E (9) = violet-blue (60); F sharp (13) = green (51); G sharp     (17) = yellow (53)

5b)     F sharp minor (8) = orange-yellow (54) (basic colour of the colour scale)

Tones: F sharp (8) = green (51); G sharp (12) = yellow (53); A (2) = orange-yellow     (54); B (6) = vermilion (56); C sharp (10) = violet-red (58); D (50) = violet (59); E sharp (18) = violet-blue (60)  frame-like designation of the 7$^{th}$ level = green (51)

6a)     E major (9) = orange-red (55) (basic colour of the colour scale)

Tones: E (9) = orange-red (55); F sharp (13) = purple (57); G sharp (17) = violet (59);   A (7) = violet-blue (60); B (11) = cobalt-blue (61); C sharp (15) = yellow-green (52);     D sharp (19) = orange-yellow (54)

6b)     C sharp minor (10) = orange-red (55) (basic colour of the colour scale)

Tones: C sharp (10) = yellow-green (52); D sharp (14) = orange-yellow (54); E (4) = orange-red (55); F sharp (8) = purple (57); G sharp (12) = violet (59); A (2) = violet-blue (60); B sharp (20) = cobalt-blue (61), frame-like designation of the 7$^{th}$ level = yellow-green (52)

7a)     B major (11) = vermilion (56) (basic colour of the colour scale)

Tones: B (11) = vermilion (56); C sharp (15) = violet-red (58); D sharp (19) = violet- blue (60); E (9) = cobalt-blue (61); F sharp (13) = turquoise (62); G sharp (17) = yellow (53); A sharp (21) = orange-red (55)

7b)    G sharp minor (12) = vermilion (56) (basic colour of the colour scale)

Tones: G sharp (12) = yellow (53); A sharp (16) = orange-red (55); B (6) = vermilion  6);

C sharp (10) = violet-red (58); D sharp (14) = violet-blue (60); E (4) = cobalt- blue (61); F

double-sharp (22) = turquoise (62) frame-like designation of the 7$^{th}$ level = yellow (53)

8a)    F sharp major (13) = purple (57) (basic colour of the colour scale)

Tones: F sharp (13) = purple (57); G sharp (17) = violet (59); A sharp (21) = cobalt-

blue (61); B (11) = turquoise (62); C sharp (15) = green (51); D sharp (19) = orange-yellow (54);

E sharp (23) = vermilion (56)

8b)    D sharp minor (14) = purple (57) (basic colour of the colour scale)

Tones: D sharp (14) = orange-yellow (54); E sharp (18) = vermilion (56); F sharp (8) =

purple (57); G sharp (12) = violet (59); A sharp (16) = cobalt-blue (61); B (6) = turquoise (62); C

double-sharp (24) = green (51), frame-like designation of the 7$^{th}$ level = orange-yellow (54)

9a)    C sharp major (15) = violet-red (58) (basic colour of the colour scale)

Tones: C sharp (15) = violet-red (58); D sharp (19) = violet-blue (60); E sharp (23) =

turquoise (62); F sharp (13) = green (51); G sharp (17) = yellow-green (52); A sharp (21) =

orange-red (55); B sharp (27) = purple (57);

9b)    A sharp minor (16) = violet-red (58) (basic colour of the colour scale)

Tones: A sharp (16) = orange-red (55); B sharp (20) = purple (57); C sharp (10) = violet-

red (58); D sharp (14) = violet-blue (60); E sharp (18) = turquoise (62); F sharp (8) = green (51);

G double-sharp (28) = yellow-green (52), frame-like designation of the 7$^{th}$ level = orange-red (55)

10a)    G sharp major (17) = violet (59) (basic colour of the colour scale)

Tones: G sharp (17) = violet (59); A sharp (21) = cobalt-blue (61); B sharp (27) = green (51); C sharp (15) = yellow-green (52); D sharp (19) = yellow (53); E sharp (23) = vermilion (56); F double-sharp (63) = violet-red (58)

10b)    E sharp minor (18) = violet (59) (basic colour of the basic scale)

Tones: E sharp (18) = vermilion (56); F double sharp (22) = violet-red (58); G sharp (12) = violet (59); A sharp (16) = cobalt-blue (61); B sharp (20) = green (51); C sharp (10) = yellow-green (52); D double-sharp (64) = yellow (53), frame-like designation of the 7$^{th}$ level = vermilion (56)

11a)    D sharp major (19) = violet-blue (60) (basic colour of the colour scale)

Tones: D sharp (19) = violet-blue (60); E sharp (23) = turquoise (62); F double-sharp (63) = yellow-green (52); G sharp (17) = yellow (53); A sharp (21) = orange-yellow (54); B sharp (27) = purple (57); C double-sharp (65) = violet (59)

11b)    B sharp minor (20) = violet-blue (60) (basic colour of the colour scale)

Tones: B sharp (20) = purple (57); C double-sharp (24) = violet (59); D sharp (14) = violet-blue (60); E sharp (18) = turquoise (62); F double-sharp (22) = yellow-green (52); G sharp (12) = yellow (53); A double-sharp (66) = orange-yellow (54), frame-like designation of the 7$^{th}$ level = purple (57)

12a)    A sharp major (21) = cobalt-blue (61) (basic colour of the colour scale)

Tones: A sharp (21) = cobalt-blue (61); B sharp (27) = green (51); C double-sharp (65) = yellow (53); D sharp (19) = orange-yellow (54); E sharp (23) = orange-red (55); F double-sharp (63) = violet-red (58); G double-sharp (67) = violet-blue (60)

12b)    F double- sharp minor (22) = cobalt-blue (61) (basic colour of the colour scale)

Tones: F double-sharp (22) = violet-red (58); G double-sharp (28) = violet-blue (60); A sharp (16) = cobalt-blue (61); B sharp (20) = green (51); C double-sharp (24) = yellow (53); D sharp (14) = orange-yellow (54); E double-sharp (68) = orange-red (55), frame-like designation of the 7$^{th}$ level = violet-red (58)

13a)    E sharp major (23) = turquoise (62) (basic colour of the colour scale)

Tones: E sharp (23) = turquoise (62); F double-sharp (63) = yellow-green (52); G double-sharp (67) = orange-yellow (54); A sharp (21) = orange-red (55); B sharp (27) = vermilion (56); C double-sharp (65) = violet (59); D double-sharp (69) = cobalt-blue (61)

13b)    C double-sharp minor (24) = turquoise (62) (basic colour of the colour scale)

Tones: C double-sharp (24) = violet (59); D double-sharp (64) = cobalt-blue (61); E sharp (18) = turquoise (62); F double-sharp (22) = yellow-green (52); G double-sharp (28) = orange-yellow (54); A sharp (16) = orange-red (55); B double-sharp (70) = vermilion (56), frame-like designation of the 7$^{th}$ level = violet (59)

14a)    F major (49) = turquoise (62) (basic colour of the colour scale)

Tones: F (49) = turquoise (62); G  (3) = violet-blue (60); A (7) = violet-red (58); B flat (47) = purple (57); C (1) = vermilion (56); D (5) = yellow (53); E (9) = green (51)

14b)    D minor (50) = turquoise (62) (basic colour of the colour scale)

Tones: D (50) = yellow (53); E (4) = green (51); F (44) = turquoise (62); G (48) = violet-blue (60); A (2) = violet-red 58); B flat  (42) = purple (57); C sharp (10) = vermilion (56), frame-like designation of the 7$^{th}$ level = yellow (53)

15a)    B flat major (47) = cobalt-blue (61) (basic colour of the colour scale)

Tones: B flat (47) = cobalt-blue (61); C (1) = violet (59); D (5) = purple (57); E flat (45) = vermilion (56); F (49) = orange-red (55); G (3) = yellow-green (52); A (7) = turquoise (62)

15b)    G  minor (48) = cobalt-blue (61) (basic colour of the colour scale)

Tones: G (48) = yellow-green (52); A (2) = turquoise (62); B flat (42) = cobalt-blue (61); C (46) = violet (59); D (50) = purple (57); E flat (40) = vermilion (56); F sharp (8) = orange-red (55), frame-like designation of the 7$^{th}$ level = yellow-green (52)

16a)    E flat major (45) = violet-blue (60) (basic colour of the colour scale)

Tones: E flat (45) = violet-blue (60); F (49) = violet-red (58); G (3) = vermilion (56); A flat (43) = orange-red (55); B flat (47) = orange-yellow (54); C (1) = green (51); D (5) = cobalt-blue (61)

16b)    C minor (46) = violet-blue (60) (basic colour of the colour scale)

Tones: C (46) = green (51); D (50) = cobalt-blue (61); E flat (40) = violet-blue (60); F (44) = violet-red (58); G (48) =vermilion (56); A flat (38) = orange-red (55); B (6) = orange-yellow (54),  frame-like designation of the 7$^{th}$ level = green (51)

17a)    A flat major (43) = violet (59) (basic colour of the basic scale)

Tones: A flat (43) = violet (59); B flat (47) = purple (57); C (1) = orange-red (55); D flat (41) = orange-yellow (54); E flat (45) = yellow (53); F (49) = turquoise (62); G (3) = violet-blue (60)

17b)    F minor (44) = violet (59) (basic colour of the basic scale)

Tones: F (44) = turquoise (62); G (48) = violet-blue (60); A flat (38) = violet (59); B flat (42) = purple (57); C (46) = orange-red (55); D flat (36) = orange-yellow (54); E (4) = yellow (53), frame-like designation of the7$^{th}$ level = turquoise (62)

18a)    D flat major (41) = violet-red (58) (basic colour of the colour scale)

Tones: D flat (41) = violet-red; E flat (45) = vermilion (56); F (49) = orange-yellow (54);

G flat (39) = yellow (53); A flat (43) = yellow-green (52); B flat (47) = cobalt-blue (61); C (1) =

violet (59)

18b)    B flat minor (42) = violet-red (58) (basic colour of the colour scale)

Tones: B flat (42) = cobalt-blue (61); C (46) = violet (59); D flat (36) = violet-red (58); E

flat (40) = vermilion (56); F (44) = orange-yellow (54); G flat (34) = yellow (53); A (2) = yellow-

green (52), frame-like designation of the 7$^{th}$ level = cobalt-blue

19a)    G flat major (39) = purple (57) (basic colour of the basic scale)

Tones: G flat (39) = purple (57); A flat (43) = orange-red (55); B flat (47) = yellow (53);

C flat (37) = yellow-green (52); D flat (37) = green; E flat (45) = violet-blue (60); F (49) = violet-

red (58)

19b)    E flat minor (40) = purple (57) (basic colour of the colour scale)

Tones: E flat (40) = violet-blue (60); F (44) = violet-red (58); G flat (34) = purple (57); A

flat (38) = orange-red (55); B flat (42) = yellow (53); C flat (32) = yellow-green (52); D (50) =

green (51), frame-like designation of the 7$^{th}$ level = violet-blue (60)

20a)    C flat major (37) = vermilion (56) (basic colour of the colour scale)

Tones: C flat (37) = vermilion (56); D flat (41) = orange-yellow (54); E flat (45) =

yellow-green (52); F flat (35) = green (51); G flat (39) = turquoise (62); A flat (43) = violet (59);

B flat (47) = purple (57)

20b)    A flat minor (38) = vermilion (56) (basic colour of the basic scale)

Tones: A flat (38) = violet (59); B flat (42) = purple (57); C flat (32) = vermilion (56); D flat (36) = orange-yellow (54); E flat (40) = yellow-green (52); F flat (30) = green (51); G (48) = turquoise (62), frame-like designation of the 7$^{th}$ level = violet (59)

21a)    F flat major (35) = orange-red (55) (basic colour of the colour scale)

Tones: F flat (35) = orange-red (55); G flat (39) = yellow (53); A flat (43) = green (51); B double-flat (33) = turquoise (62); C flat (37) = cobalt-blue (61); D flat (41) = violet-red (58); E flat (45) = vermilion (56)

21b)    D flat minor (36) = orange-red (55) (basic colour of the colour scale)

Tones: D flat (36) = violet-red (58); E flat (40) = vermilion (56); F flat (30) = orange-red (55); G flat (34) = yellow (53); A flat (38) = green (51); B double-flat (26) = turquoise (62); C (46) = cobalt-blue (61), frame-like designation of the 7$^{th}$ level = violet-red (58)

22a)    B double- flat major (33) = orange-yellow (54) (basic colour of the colour scale)

Tones: B double-flat (33) = orange-yellow (54); C flat (37) = yellow-green (52); D flat (41) = turquoise (62); E double-flat (31) = cobalt-blue (61); F flat (35) = violet-blue (60); G flat (39) = purple (57); A flat (43) = orange-red (55)

22b)    G flat minor (34) = orange-yellow (54) (basic colour of the colour scale)

Tones: G flat (34) = purple (57); A flat (38) = orange-red (55); B double-flat (26) = orange-yellow (54); C flat (32) = yellow-green (52); D flat (36) = turquoise (62); E double-flat (71) = cobalt-blue (61); F (44) = violet-blue (60), frame-like designation of the 7$^{th}$ level = purple (57)

23a)    E double-flat major (31) = yellow (53) (basic colour of the colour scale)

Tones: E double-flat (31) = yellow (53); F flat (35) = green (51); G flat (39) = cobalt-blue (61); A double-flat (29) = violet-blue (60); B double-flat (33) = violet (59); C flat (37) = vermilion (56); D flat (41) = orange-yellow (54)

23b)    C flat minor (32) = yellow (53) (basic colour of the colour scale)

Tones: C flat (32) = vermilion (56); D flat (36) = orange-yellow (54); E double-flat (71) = yellow (53); F flat (30) = green (51); G flat (34) = cobalt-blue (61); A double-flat (72) = violet-blue (60); B flat (42) = violet (59), frame-like designation of the 7$^{th}$ level = vermilion (56)

24a)    A double-flat major (29) = yellow-green (52) (basic colour of the colour scale)

Tones: A double-flat (29) = yellow-green (52); B double-flat (33) = turquoise (62); C flat (37) = violet-blue (60); D double-flat (25) = violet (59); E double-flat (31) = violet-red (58); F flat (35) = orange-red (55); G flat (39) = yellow (53)

24b)    F flat minor (30) = yellow-green (52) (basic colour of the colour scale)

Tones: F flat (30) = orange-red (55); G flat (34) = yellow (53); A double-flat (72) = yellow-green (52); B double-flat (26) = turquoise (62); C flat (32) = violet-blue (60); D double-flat (73) = violet (59); E flat (40) = violet-red (55), frame-like designation of the 7$^{th}$ level = orange-red (55)

25a)    D double-flat major (25) identical to B sharp major (27) = green (51) (basic colour of the colour scale)

Tones: D double-flat (25) (B sharp (27)) = green (51); E double-flat (31) (C double- sharp (65) = cobalt-blue (61); F flat (35) (D double-sharp (69) =violet (59); G double-flat (76) (E sharp (23)) = violet-red (58); A double-flat (29) (F double-sharp (63) = purple (57); B double-flat (33) (G double-sharp (67)) =orange-yellow (54); C flat (37) (A double-sharp 75) = yellow-green (52)

25b) B double-flat minor (26) identical to G double-sharp minor (28) = green (51) (basic colour of the colour scale)

Tones: B double-flat (26) (G double-sharp (28)) = orange-yellow (54); C flat (32) (A double-sharp (66)) = yellow-green (52); D double-flat (73) (B sharp (20)) = green (51); E double-flat (71) (C double-sharp (24)) = cobalt-blue (61); F flat (30) (D double-sharp (64)) = violet (59); G double-flat (77) (E sharp (18)) = violet-red (58); A flat (38) (F triple-sharp (74)) = purple (57), frame-like designation of the 7$^{th}$ level = orange-yellow (54)

-rests in the musical bar of the rosette-shaped colour graphic are always identified in black in the at least one circular ring;

- the length of every tone and/or every rest of a musical bar is in each case reproduced as a proportionally long circular segment, arranged in the assigned colour, of the at least one circular ring of the rosette-shaped colour graphic, and

- in every colour field of the circular ring which is assigned to a tone in the musical bar, at least one symbol is provided which defines the octave within which the tone is positioned.

7. Method according to one of the claim 1, **characterised in that** the music composition is simultaneously reproduced acoustically in an electronic manner.

8. Method according to claim 6, **characterised in that** the rosette-shaped colour graphic of every musical bar of the music composition is arranged with a multitude of concentric circular rings which corresponds to the number of parts of the latter whereby the pitch of the individual parts is assigned to the concentric circular rings in such a manner that, beginning from

the innermost circular ring to the outermost circular ring, the part descends from the in each case

highest register to the in each case lowest register of the musical bar.

9.      Method according to one of the  claim 6, **characterised in that** a graphic symbol

which makes the species of time of the relevant musical bar stand out optically in each case is

provided in the centre of the rosette-shaped colour graphic.

10.      Method according to one of the claim 6, **characterised in that** a mobile phone

is chosen as electronic device.

11.      Method according to one of the claim 6, **characterised in that** an electronic watch

is chosen as electronic device the face of which is used as display for the program-controlled,

visually perceivable representation of always one rosette-shaped colour graphic in accordance

with the musical bar of the music composition that is assigned in each individual case.

12.      Method according to claim 11, **characterised in that** the control of the visually

perceivable representation of the individual musical bars of the musical composition are such that

the representation of the respective rosette-shaped colour graphics on the display

of the electronic watch changes from one minute to next or from hour to hour in accordance with

the sequence of the musical bars of the music composition.

13.    Method according to claim 1, **characterized in that** vice-versa the two-dimensional and/or three-dimensional color elements of color images, color photos, or any predetermined 2D-profile outlines respectively a rosette-shaped color graphic respectively a colored body or any colored predetermined 3D-contours generated on the display of the electronic device, especially the cell phone, are electronically recorded and converted, on the basis of their basic color, into acoustically perceivable tones, chords, and/or tone and meter sequences of the music composition, especially the cell phone ring tone sequence, in a program-controlled manner in accordance with the respective assignment of the two- and/or three-dimensional color elements to the in each case corresponding segments under the segments 1. to 12. respectively 13. to 24. of the color circle of fifths as well as in accordance with the assigned color key scale of the set 48 color key scales and in accordance with the keys assigned to the segments respectively the colors of the color circle of fifths in a programmed-controlled manner.

14.    Use of the method according to claim 13 in form of an electronic color paint box for composing a music composition with the use of the given color circle of fifths, color key scales and tones, chords, and/or musical bars as well as major and/or minor keys assigned to them accordingly.

15.    Method according to claim 6, **characterized in that** vice-versa the two-dimensional and/or three-dimensional color elements of color images, color photos, or any predetermined 2D-profile outlines respectively a rosette-shaped color graphic respectively a colored body or any colored predetermined 3D-contours generated on the display of the electronic device, especially the cell phone, are electronically recorded and converted, on the

basis of their basic color, into acoustically perceivable tones, chords, and/or tone and meter sequences of the music composition, especially the cell phone ring tone sequence, in a program-controlled manner in accordance with the respective assignment of the two- and/or three-dimensional color elements to the in each case corresponding segments under the segments 1. to 12. respectively 13. to 24. of the color circle of fifths as well as in accordance with the assigned color key scale of the set 48 color key scales and in accordance with the keys assigned to the segments respectively the colors of the color circle of fifths in a programmed-controlled manner.

16.     Use of the method according to claim 15 in form of an electronic color paint box for composing a music composition with the use of the given color circle of fifths, color key scales and tones, chords, and/or musical bars as well as major and/or minor keys assigned to them accordingly.